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The Late Burton Mansfield

SALE 4035 ✦ APRIL 7
EXHIBITION FROM APRIL 1

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Examples of the Finest Work of

HASSAM ✦ METCALF ✦ BLAKELOCK ✦ WEIR ✦ MARTIN

INNESS ✦ CRANE ✦ WYANT ✦ HOMER ✦ MURPHY

DAINGERFIELD ✦ DEWING ✦ TWACHTMAN

and Other Important American Artists

ALSO FINE WORKS BY

COURBET ✦ CONSTABLE ✦ L'HERMITTE ✦ ZIEM

and Other Artists of European Schools

FROM THE COLLECTION OF THE LATE

BURTON MANSFIELD

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
30 East Fifty-Seventh Street · New York
1933

Priced Catalogues

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77 Brook Street, Grosvenor Square, W. 1

Burton Mansfield: a Memoir

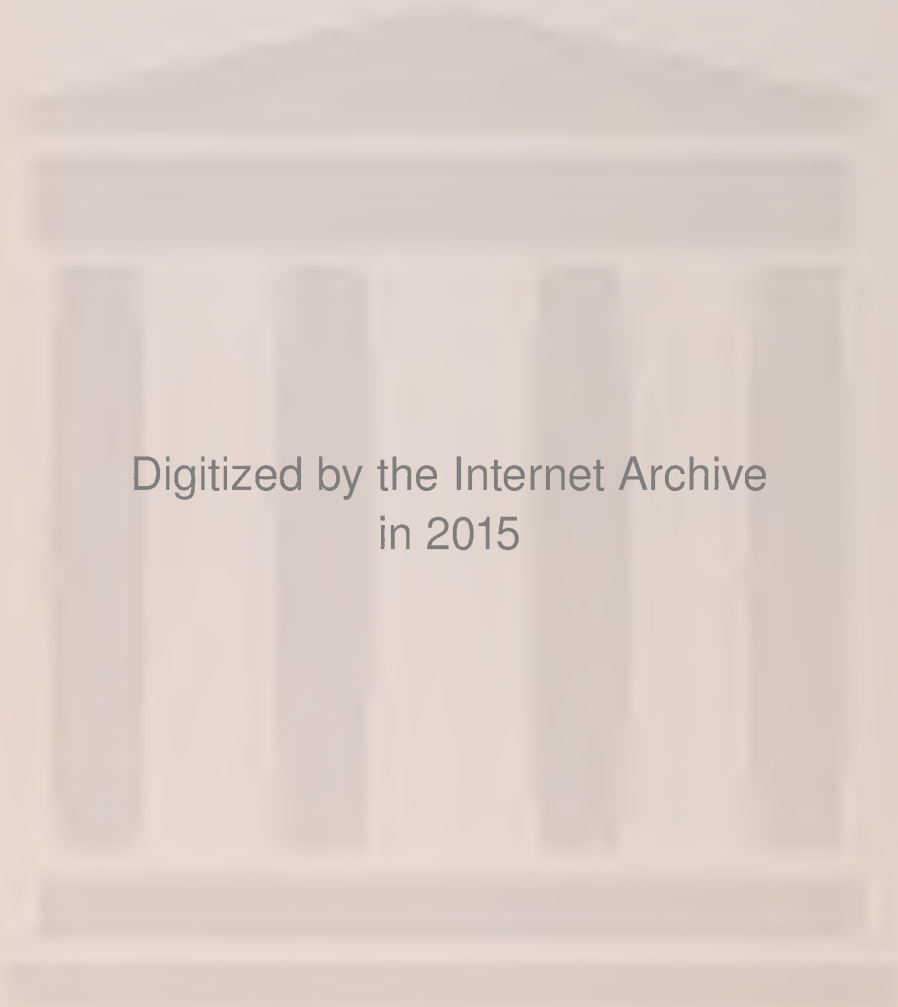
By EVERETT V. MEEKS

DEAN OF THE SCHOOL OF THE FINE ARTS

YALE UNIVERSITY

BURTON MANSFIELD, a man of unusually wide interests, led an active and useful life until the day of his death. A lawyer and banker of the highest standing, he nevertheless found time from his important professional and business occupations to devote thought and energy to church and state. In every sense his life was that of leadership as a public-spirited citizen in both the diocese and commonwealth of Connecticut.

Outside of his professional and public activities, Mr. Mansfield played a leading role as connoisseur in the field of art. He was a collector of catholic tastes; and keen and unerring judgment guided him in his enthusiasm and love for the beautiful. Recognizing the value and quality of the work of his contemporaries, he built up a private collection representative of a man of cultivation and discrimination. It is from this collection that the pictures hereinafter described have come.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Foreword

THE gallery of the late Burton Mansfield is a by no means undramatic summary of the aspirations of modern American painting. Landscape painting in America begins with the decline of the sterile Hudson River school, with their oblique renderings of the Norwich formulas, and the rise of Inness, Homer, Martin, and Wyant as interpreters of an authentic subjective tradition; in Inness, especially in his last period, the search for the Grail led him into the most astonishingly successful adventures in pictorial knight-errantry. A painting like *Golden Hour* [Number 81] is an interpretation of pure atmosphere, which marks the highest point in rhapsodical nature worship. Wyant, not less of a poet, adopts a cooler and more workmanlike method: *Autumn in the Adirondacks* [Number 72] remains eminently preoccupied with the most agreeable foliage patterns, and the successor to Inness' purely personal tradition is perhaps to be found in the work of J. Francis Murphy, who in *November Morning* [Number 85] brings into skilful congruence the various lessons taught him by the work of his predecessors. Winslow Homer is a solitary genius with the fury of a manacled Delacroix; his baroque imagination found pleasure in scenes of stress and in the depiction of muscular energy, and in such a painting as *The Fisher Girl* [Number 79], which Homer himself describes as "a most careful study direct from nature of the best single figure that I remember having painted", he exhibits the full powers of his maturity in the modeling of a vital yet stationary figure engulfed in environmental movement. His astonishing mastery of watercolor has become almost legendary; *Watching the Tempest* [Number 67], painted at Tynemouth, Northumberland, in 1881, is a typical sea-piece with that extraordinary virility of color which he alone achieved in this fickle medium.

An important inheritor of the grand tradition is Twachtman, whose palette was strongly influenced by the discoveries of the contemporary French school and whose luminous landscapes form a bridge between the art of Inness' era and the present day; *Autumn Mists* [Number 69] and the somewhat later *Beach at Squam, Mass.* [Number 73] are admirable in their treatment of wide expanses of land and water, in which the artist

is fascinated not only by the effects of light, but by the play of the contours into rhythmic lines. French impressionism, however, in its full implications, was brought home to America by the clinical studies of Childe Hassam, who developed his own researches into mature observation, and whose square canvases, blazing with broken light, depict in its most happy moods the friendly landscape of colonial New England. In the Mansfield collection, he is represented by *The Old Indian Trail to the Sea* [Number 77] and one of the famous renderings of the *Church at Old Lyme, Conn.* [Number 80], both of which have been often exhibited and were last shown in the Hassam Retrospective Exhibition at Buffalo in 1929.

It is impossible here to do more than note the inclusion of characteristic works by the mystics Fuller, Blakelock, Tryon, Ryder, and Arthur B. Davies; of the charming portraits of Dewing and Sargent; and of landscapes by Bruce Crane, Metcalf, Daingerfield, Weir, Ranger (a close personal friend of Mr. Mansfield), and Ballard Williams; Mr. Mansfield's hospitable judgment comprehended very well the peculiar excellencies of most of the painters with whom he had established friendly personal relations, and his correspondence bears witness to his warm interest in their several ambitions. The majority of these canvases have been freely exhibited in the museums of Pittsburgh, Worcester, Providence, and Hartford.

A small but important group of European paintings includes works by Constable, L'Hermitte, Courbet, Israels, Ziem [Number 83] Troyon, Crome, and Bonington; and a fine watercolor [Number 20] by J. M. W. Turner.

L. A. H.

Evening Session

Friday, April 7, 1933, at 8:15 p.m.

Catalogue Numbers 1 to 105 Inclusive

JOSEPH PENNELL, N.A.

AMERICAN: 1860-1926

1. *GENOA AND CORDOVA: TWO DRAWINGS*

80 — View of the port of Genoa, crowded with shipping; and of a street in Cordova, with figures beneath an archway.

Chalk drawings: Height, 11¼ inches; width, 8¼ inches
Height, 12 inches; width, 8½ inches

Winter Exhibition, National Academy of Design, New York, 1909

THOMAS W. DEWING, N.A.

AMERICAN: 1851-

2. *PORTRAIT OF A LADY*

45 — Full-length seated figure to the right, wearing a *décolleté* white evening gown.
Signed at lower left, T. W. DEWING

Chalk drawing: Height, 10½ inches; width, 8 inches

Collection of Alexander Morten, American Art Association, 1916

From Kennedy and Co., New York

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

HENRY WARD RANGER, N.A.

AMERICAN: 1858-1916

3. *FISHER'S ISLAND*

60 — Two figures on the curving rocky shore, with rolling green hills in the distance; at the left, a brilliant blue sea.
Signed at lower left with initials, H. W. R.

Millboard: Height, 8 inches; length, 10½ inches

Painted for Mr. Mansfield by the artist in 1909

JOHN LA FARGE, N.A.

AMERICAN: 1835-1910

4. *AUTUMN: SUNSET GLOW*

A river seen through trees, with a hazy sunset blurring the foliage.

Panel: Height, 9 inches; length, 12 inches

60 -

Collection of Thomas B. Clarke, American Art Association, 1899

Collection of Augustus A. Healey, American Art Association, 1907

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

RICHARD PARKES BONINGTON

BRITISH: 1801-1828

5. *STREET IN GHENT*

A square with people strolling about and a view of the tower of the Cathedral behind a cluster of old houses.

Signed at lower left with initials, R. P. B.

Watercolor: Height, 12 inches; width, 8¼ inches

190 -

Collection of Henry B. Pettes, 1907

From M. Knoedler and Co., New York

ALFRED STEVENS

BELGIAN: 1928-1906

6. *MARINE*

A fishing vessel on the choppy gray waters of the Channel, offshore, with a ridge of land in the left distance.

Signed at lower left, A. STEVENS

Panel: Height, 13 inches; width, 9 inches

60 -

Collection of Dr. Leslie D. Ward, American Art Association, 1911

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

HENRY WARD RANGER, N.A.

AMERICAN: 1858-1916

7. *WOODS AT TROUVILLE*

An old thatched Norman cottage with low eaves, surrounded by bare trees; by a pool is a woman with a bundle of faggots.

40 -

Signed at lower left, H. W. RANGER, and dated '89.

Watercolor: Height, 12¾ inches; width, 9¾ inches

Collection of William T. Evans, American Art Association, 1900

Collection of Henry B. Pettes, 1907

[Number 8]

JOHN CONSTABLE, R.A.

British: 1776-1837

8. *FLATFORD LOCK*

A barge on the water in the foreground and its lead horse on the farther bank at the edge of a meadow, with trees at the right.

Height, 7¾ inches; length, 12¼ inches

240 - From the Leicester Galleries, London, 1906

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

[See illustration]

J. ALDEN WEIR, P.N.A.

American: 1852-1919

9. *HOLLAND MEADOWS*

View of flat green polders and canal water at the right, with trees and a village in the distance.

110 - Signed at lower left, J. Alden Weir

Watercolor: Height, 9½ inches; length, 13½ inches

From Hermann Wunderlich and Co., New York

Collection of J. H. Niemeyer, New Haven, Conn., 1909

JOHN LA FARGE, N.A.

AMERICAN: 1835-1910

10. *WINDMILL, NEWPORT*

View of the old mill perched on a rise, with an effect of moonlight and roseate haze. Signed below with initials, J. F. (?)

Height, 16 *inches; width,* 12 *inches*

Collection of C. Coles Phillips, Anderson Galleries, 1911

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

11. *LANDSCAPE*

Flat brown swamp country with lush green grass in the foreground and trees at the right, under a windy sky with masses of white cloud.

Signed at lower right, J. FRANCIS MURPHY

Height, 7½ *inches; length,* 9¼ *inches*

Collection of James Edwin Nichols, 1916

From M. Knoedler and Co., New York, 1916

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Memorial Exhibition of Paintings by J. Francis Murphy, Lotos Club, New York, 1921

JOHN CONSTABLE, R.A.

BRITISH: 1776-1837

12. *SOMERSET HOUSE*

Seen as a dark mass at the left, with boats tied up before it, and in the distance houses and a spire; figures on the shore in the right foreground.

Height, 8 *inches; length,* 10 *inches*

Purchased from the grandson of the artist

Collection of W. O. Cole, New York, 1902

JEAN FRANÇOIS RAFFAELLI

FRENCH: 1850-1924

13. *WINTER LANDSCAPE*

A red-roofed cottage behind a tumbledown wall, seen across an expanse of snow-covered plow land.

Signed at lower left, J. F. RAFFAËLLI

Millboard: Height, 11½ *inches; width,* 9½ *inches*

Collection of the Rev. Dr. Gunsaulus, Chicago

Collection of W. O. Cole, New York, 1902

[Number 14]

JAMES ABBOTT McNEILL WHISTLER

American: 1834-1903

14. *VENICE*

View looking across the lagoon at dawn with moored sailing vessels and a gondola crossing the foreground.

Pastel: Height, 5 inches; length, 9 inches

1800 Pasted upon the back is a MS. note in Whistler's handwriting inscribed *"To Boehm—whose Art is exquisite and whose sympathy is sufficient!"* and signed with the butterfly. Edgar Boehm was a celebrated sculptor, who executed a bust of Whistler.

Collection of Sir Edgar Boehm, Queen's Gate, London, W.

From P. and D. Colnaghi and Co., London, 1909

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

[See illustration]

JOHN CONSTABLE, R.A.

British: 1776-1837

15. *LANDSCAPE*

View looking across cornfields to a village with a church spire, and woods at left and right; in the middle distance a hay waggon.

65- Signed at lower left with initials, J. C.

Watercolor: Height, 6¾ inches; length, 8½ inches

Collection of Mrs. Gaillard Thomas, American Art Association, 1916

JOHN CONSTABLE, R.A.

BRITISH: 1776-1837

16. *A STORM OFF BRIGHTON, SUNDAY, JULY 20, 1828*

Expanse of dark sea, with a glimpse of shore at the right and masses of storm cloud overhead.

Height, 6½ inches; length, 10½ inches

90

Painted about 1828

Collection of Capt. Constable, July, 1890

Collection of John Kermack, Edinburgh, Christie, Manson and Woods, 1899

From Arthur Tooth and Sons, London, 1899

LEON AUGUSTIN L'HERMITTE

FRENCH: 1844-1925

17. *MAN WITH A PLOW*

Bent figure of a peasant, guiding a rude plow drawn by two horses away from the observer towards the left; in the distance across the field a line of trees and haystacks.

50

Signed at lower left, L. L'HERMITTE

Charcoal drawing: Height, 12 inches; length, 18½ inches

From the Leicester Galleries, London

HOMER DODGE MARTIN, N.A.

AMERICAN: 1836-1897

18. *DU CLAIR SUR SEINE*

View of the river from a green bank in the right foreground, with two tall poplars; in the middle distance stretches the town.

Signed at lower left, H. D. MARTIN, and dated '85

220

Watercolor: Height, 10 inches; length, 14 inches

Purchased from the artist by Mr. Clarke

Collection of Thomas B. Clarke, American Art Association, 1899

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

RICHARD PARKES BONINGTON

BRITISH: 1801-1828

19. *TOWN IN NORMANDY*

A market square surrounded by old houses, with a low gateway topped by spires and a thatched roof, and permitting a glimpse of the sea.

Height, 10 inches; length, 12 inches

Painted about 1824

300

Collection of Sir Henry Hawley, Brighton, Sussex

From Arthur Tooth and Sons, London, 1899

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[NUMBER 20]

JOSEPH MALLORD WILLIAM TURNER, R.A.

BRITISH: 1775-1851

20. *MT. BLANC FROM SALANCHES*

In the right foreground a farmer and his wife, with a small flock of sheep, beside a group of low red-roofed buildings; the view down the valley includes green hills at left and right, and the high snow-covered peak of Mt. Blanc in the background. Signed at lower left, J. M. W. TURNER, R.A.

Watercolor: Height, 11 *inches; length,* 15¼ *inches*

800

Painted about 1825

Collection of Lieut.-Gen. Hawkins, West Brighton, Sussex

From J. and W. Vokins, London

From Arthur Tooth and Sons, London, 1899

From the Fine Arts Society London, 1899

From M. Knoedler and Co., New York

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

[See illustration]

DWIGHT W. TRYON, N.A.

AMERICAN: 1849-1925

21. *MOONLIGHT*

A flat expanse of sand and blue sea, with the yellow light of an invisible moon.
Signed at lower left, D. W. TYRON

Pastel: Height, 7½ inches; length, 10½ inches

From the Montross Gallery, New York, 1906
Annual Exhibition, New Haven Paint and Clay Club, New Haven, Conn., 1909
Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

GEORGE FULLER, A.N.A.

AMERICAN: 1822-1884

22. *CHILD OF THE WOODS*

Three-quarter-length nude figure of a child clutching a scanty drapery, before a background of dark woodland.
Signed at lower left, G. FULLER

Height, 11 inches; width, 9¼ inches

Collection of William T. Evans, American Art Association, 1913
Exhibited at the Morgan Memorial, Hartford, Conn., 1920

DWIGHT W. TRYON, N.A.

AMERICAN: 1849-1925

23. *EVENING IN PORT*

A harbor basin with lighted buildings on the farther shore, and a near view of a wharf and crane, in the moonlight.
Signed at lower left, D. W. TRYON, and dated 1908

Pastel: Height, 7½ inches; length, 11½ inches

From the Montross Gallery, New York, 1909
Exhibition of Pictures by T. W. Dewing and D. W. Tryon, Montross Gallery, New York, 1909
Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836-1892

24. *LANDSCAPE*

A blue lake surrounded by trees at the left, with saplings and bushy undergrowth on the rise in the right foreground.
Signed at lower right, A. H. WYANT

Watercolor: Height, 14 inches; width, 10 inches

Collection of Ichabod T. Williams, American Art Association, 1915

WINSOW HOMER, N.A.

AMERICAN: 1836-1910

25. *THE STAG*

Magnificent antlered head of a stag at gaze, looking to half-right and emerging from green shrubbery, before a light blue sky.

Signed at lower left, HOMER, and dated '89

Watercolor: Height, 15½ inches; width, 11½ inches

Collection of Dr. M. C. Gould, American Art Association, 1916

JOSEPH MALLORD WILLIAM TURNER, R.A.

BRITISH: 1775-1851

26. *WHITBY, YORKS*

View of the port, with cliffs at left and right and a town in the distance; sailing vessels in the harbor and boats with fishermen on the near shore.

Watercolor: Height, 4¾ inches; length, 6¾ inches

Collection of Henry B. Pettes, 1904

ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847-1917

27. *MARINE: MOONLIGHT*

Two fishing luggers on a dark sea, silhouetted before a night sky with a hazy moon.

Signed at lower right, A. RYDER

Panel: Height, 11¼ inches; length, 12½ inches

From M. Knoedler and Co., New York, 1915

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Albert P. Ryder Memorial Exhibition, Metropolitan Museum of Art, New York, 1918 no. 28

EDWIN A. ABBEY, N.A., R.A.

AMERICAN: 1852-1911

28. *A CELTIC QUEEN*

Full-length enthroned figure of a queen with long fair tresses, wearing golden robes, with light and dark blue draperies, crown, and gauze veil, and holding a sceptre.

Signed at lower left, E. A. ABBEY, and dated 1894

Pastel: Height, 24½ inches; width, 16½ inches

From the Leicester Galleries, London, 1907

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

HENDRIK WILLEM MESDAG

DUTCH: 1831-1902

29. *SAILING BARGES ON THE SCHELDT*

A fleet of barges with brown sails, making up the river over a gray swell under a gray sky.

Signed at lower right, H. W. MESDAG

Watercolor: Height, 20 inches; width, 14 inches

100

Collection of the Holland Art Galleries (A. Preyer), Amsterdam, American Art Association, 1897

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

JOHANNES BOSBOOM

DUTCH: 1817-1891

30. *CHURCH INTERIOR IN HOLLAND*

A white-walled Gothic church with a preacher in the pulpit and the pews filled with ladies and gentlemen in seventeenth century costume.

Signed at lower left, J. BOSBOOM, *ft.*

Height, 17 inches; width, 14 inches

400

From Cottier and Co., London, 1911

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

GEORGE CLAUSEN, R.A.

BRITISH: 1852-

31. *DUTCH PEASANT GIRL*

Waist-length figure looking to the observer, before a hazy background of gray woods, of a young girl in a black and white bodice with pink kerchief, her arms akimbo.

50

Signed at upper right and on back of canvas, G. CLAUSEN, and dated 1881

Height, 24¼ inches; width, 18½ inches

From the Fine Arts Society, London, 1906

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845-1914

32. *DUTCH COTTAGE INTERIOR*

The corner by the hearth, a peasant in a blue shirt smoking a pipe in the fire glow, his wife nursing her baby opposite him; at the right hens are pecking on the floor.

Signed at lower right, BLOMMERS

Watercolor: Height, 14 inches; length, 19 inches

60

Purchased from the artist

Collection of Henry B. Pettes, 1904

[Number 33]

GUSTAVE COURBET

French: 1819-1877

33. *THE MUSSEL GATHERERS*

A stony beach with the open sea at the left and high cliffs extending away to the right; boats are lying in the foreground, and the figures of women are discernible gathering mussels from an expanse of seaweed.

Signed at lower left, G. Courbet

Height, 12½ inches; length, 19½ inches

4/0 -

Collection of Cottier and Co., New York, American Art Association, 1909

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Loan Exhibition of the Works of Gustave Courbet, Metropolitan Museum of Art, New York, 1919

[See illustration]

[Number 34]

JOHN (OLD) CROME

British: 1769-1821

34. *THE PIER, YARMOUTH*

A sandy beach with a glimpse of the town at the right and a wooden jetty extending into the sea in the left middle distance, where are scattered sailing boats; in the foreground, fisherfolk with horses, barrels, and baskets.

Height, 15½ *inches; length,* 19 *inches*

375.

Collection of William H. Fuller, American Art Association, 1898

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[See illustration]

CHARLES HAROLD DAVIS, N.A.

AMERICAN: 1856-

35. *FIRST SNOW*

A group of cottage buildings, with fruit trees and elms, in the middle of a meadow, the whole covered with a thick blanket of snow.

Signed at lower left, C. H. DAVIS

Height, 18 *inches; length,* 26 *inches*

175-

From William Macbeth, New York, 1909

Exhibition of Paintings by Charles H. Davis, Macbeth Gallery, New York, 1909

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

HORATIO WALKER, N.A.

AMERICAN: 1858-

36. *TURKEYS*

A flock of turkeys pecking in the fallow ground, across which a farmer is running a harrow; in the distance, farm buildings and spring woodland.

Signed at lower right, HORATIO WALKER, and dated 1902

175-

Watercolor: Height, 11 *inches; length,* 16½ *inches*

From the Montross Gallery, New York, 1903

Exhibition of Pictures by Horatio Walker, Montross Gallery, New York, 1903

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

DWIGHT W. TRYON, N.A.

AMERICAN: 1849-1925

37. *NEWPORT AT NIGHT*

Impression of the town seen from the water, with steam and sailing yachts of the New York Y. C., brilliantly lighted, under a night sky.

Signed at lower left, D. W. TRYON, and dated 1887

400

Panel: Height, 10 *inches; length,* 15 *inches*

Purchased from the artist by Mr. Clarke

Collection of Thomas B. Clarke, American Art Association, 1899

Exhibition of Paintings by D. W. Tryon, Montross Gallery, New York, 1903

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

ARTHUR B. DAVIES

AMERICAN: 1862-1928

38. *REALITY AND SHADOW*

Three-quarter-length figure of an auburn-haired young girl in a black dress, her head resting on her right arm; her body is bent over a support draped with a dark blue hanging, behind which appears the corner of a picture.
Signed below, A. B. DAVIES

Height, 22 inches; width, 17 inches

300-

From William Macbeth, New York, 1907

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

GUSTAVE COURBET

FRENCH: 1819-1877

1V5- 39. *THE ATLANTIC*

Blue sea with huge white combers breaking on a strip of sand in the foreground; on the horizon a streak of sunset light.
Signed at lower left, G. COURBET

Height, 14¾ inches; length, 18 inches

Collection of C. Coles Phillips, Anderson Galleries, 1911

HORATIO WALKER, N.A.

AMERICAN: 1858-

40. *THE CALVES*

1V5- Three black and white Guernsey calves in a copse of trees in the right foreground, under a gray sky.
Signed at lower left, HORATIO WALKER

Watercolor: Height, 15¼ inches; length, 21¼ inches

From William Macbeth, New York, 1904

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867-

41. *WILLY MARVIN'S PASTURE*

A brown hillside with clumps of russet undergrowth, in an evening light; a shepherd is driving his flock of sheep down the hillside toward the observer.

Signed at lower right, DESSAR, and dated 1911

200— *Height, 18 inches; length, 36 inches*

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

HENRY WARD RANGER, N.A.

AMERICAN: 1858-1916

42. *SAILING VESSELS IN THE NORTH SEA*

Choppy green water under a gray sky, with sails and smoke in the distance at the left; in the right foreground a fishing vessel, with blue and red hull and brown sails.

80 — *Watercolor: Height, 18½ inches; length, 25½ inches*

GUSTAVE COURBET

FRENCH: 1819-1877

43. *MARINE ("LA VAGUE")*

An expanse of turquoise sea with three tiny sails under a sky with dark clouds over the horizon; in the foreground a sandy beach.

Signed at lower left with initials G. C.

75- *Height, 14¾ inches; length, 23¾ inches*

Purchased in Paris about 1890

Collection of W. O. Cole, New York, 1902

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[Number 44]

BRUCE CRANE, N.A.

American: 1857-

44. *GOLDEN WEATHER*

View of a valley through a bluish haze, with a winding brook in the right foreground and a cluster of russet birch saplings at the left, the ground sparkling with yellow tints.

Signed at lower left, Bruce Crane, N.A.

Height, 14 *inches; length,* 20 *inches*

Exhibited at the Lyme Art Association, Lyme, Conn.

[See illustration]

[Number 45]

RALPH ALBERT BLAKELOCK, N.A.

American: 1847-1919

45. *SUNSET*

Effect of oaks and beeches in silhouette against the sunset sky, with a pool of water in the left foreground.

Signed at lower right, R. A. Blakelock

Height, 16¼ inches; length, 24 inches

500 From William Macbeth, New York, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Inaugural Exhibition, Toledo Museum of Art, Toledo, O., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

[See illustration]

[Number 46]

ALEXANDER H. WYANT, N.A.

American: 1836-1892

46. *ROCKS IN NEWPORT, R. I.*

In the right foreground a hump of granite cliff, partly overgrown with grass; an inlet winds at the left between rocky banks to the distant sea, on which is a sailing vessel.

Signed at lower left, A. H. Wyant

Height, 15 *inches; length,* 25 *inches*

1250

From William Clausen, New York, 1904

Exhibition of Paintings by A. H. Wyant, Clausen Galleries, New York, 1904

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

[See illustration]

CHARLES MELVILLE DEWEY, N.A.

AMERICAN: 1849-

47. *WOODS AND WARREN*

Wide landscape view, with houses in the distant valley and a clump of trees in the right foreground, before which is a shepherd with his flock.

Signed at lower left, CHARLES MELVILLE DEWEY

Height, 20 inches; length, 30 inches

2 70-

From M. Knoedler and Co., New York, 1908

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

HORATIO WALKER, N.A.

AMERICAN: 1858-

48. *SHEEP AT PASTURE*

2 75

A flock of white sheep grazing in the brown stubble, rounding a low hillside towards the observer; on the crown of the hill is a shepherd with his dog. In the right middle distance a brown forest.

Signed at lower right, HORATIO WALKER, and dated 1902

Height, 18 inches; length, 26 inches

From the Montross Gallery, New York, 1905

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

DWIGHT W. TRYON, N.A.

AMERICAN: 1849-1925

49. *MORNING IN MAY*

2 75

A double line of slender saplings with feathery foliage, seen hazily before a dawn sky across green meadows.

Signed at lower right, D. W. TRYON, and dated 1911

Cradled Panel: Height, 14 inches; length, 20 inches

From the Montross Gallery, New York, 1912

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[Number 50]

THOMAS W. DEWING, N.A.

American: 1851-

50. *IRIS*

Full-length figure of a tall dark-haired young girl in an aubergine jacket and flowing mauve skirt, seated in a windsor armchair before a background of clear gray wall.

Signed at lower left, T. W. Dewing

Height, 21 *inches; width,* 15 *inches*

2 300 - From the Montross Gallery, New York, 1912

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

[See illustration]

[Number 51]

JOHN SINGER SARGENT, N.A., R.A.

American: 1856-1925

51. *HEAD OF A SICILIAN GIRL*

Head and shoulders figure, looking to the observer, of a young Italian girl with long brown hair, dressed in a loose scarlet robe.

Signed above, John S. Sargent, and dated 1880

Height, 16½ inches; width, 13 inches

450-

From the Leicester Galleries, London, 1907

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

[See illustration]

FREDERICK BALLARD WILLIAMS, N.A.

AMERICAN: 1871-

52. *MIRANDA*

Three-quarter-length figure of a sturdy fair-haired maiden in flowing white robes and green draperies, holding a sea shell and standing before a cliff at the water's edge in the summer breeze.

Signed at lower right, F. BALLARD WILLIAMS

Height, 24 inches; width, 16 inches

125

Purchased from the artist, 1908

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Worcester Art Museum, Worcester, Mass.

HORATIO WALKER, N.A.

AMERICAN: 1858-

53. *THE FELLED TREE*

Two woodcutters, one in a blue, the other in a pink shirt, are resting after their labors on either side of the stump of an enormous tree, which has just fallen; around them are the tall bare trunks of a thick forest.

Signed at lower left, HORATIO WALKER

Watercolor: Height, 26 inches; width, 21 inches

1750

From the Montross Gallery, New York, 1906

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

HENRY WARD RANGER, N.A.

AMERICAN: 1858-1916

54. *A CONNECTICUT PASTURE*

The crown of a hillside sloping down to the left, bisected by a tumble-down fence running into the right foreground, with a solitary tree.

Signed at lower left, H. W. RANGER, and dated 1909

Height, 28 inches; length, 36 inches

75

Purchased from the artist, 1909

Winter Exhibition, National Academy of Design, New York, 1909

Exhibition of Paintings by Henry W. Ranger, Macbeth Galleries, New York, 1909

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

[Number 55]

WILLARD LEROY METCALF

American: 1858-1925

55. *GARDEN OF DREAMS*

A white frame house with a lighted window, surrounded by trees, with a lilac bush on the lawn before it, in the moonlight.

Signed at lower left, W. L. Metcalf, and dated 1908

Height, 24 inches; width, 24 inches

From the Montross Gallery, New York, 1909

Exhibition of Pictures by Willard L. Metcalf, Montross Gallery, New York, 1909

Annual Exhibition, New Haven Paint and Clay Club, New Haven, Conn., 1909

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

[Description concluded on following page]

Exhibited at the Lotos Club, New York, 1912
Exhibited at the Worcester Art Museum, Worcester, Mass., 1912
Exhibited at the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.
Exhibited at the Rhode Island School of Design, Providence, R. I., 1912
Exhibited at the Morgan Memorial, Hartford, Conn., 1920

[See illustration on preceding page]

THEODORE ROBINSON

AMERICAN: 1852-1896

56. *NEW ENGLAND BROOK*

A clear stream flowing into the right foreground, enclosed by green banks and overhung with masses of green foliage.
Signed at lower left, TH. ROBINSON

Height, 18 inches; length, 22 inches

Theodore Robinson Sale, American Art Association, 1898
Collection of William T. Evans, American Art Association, 1913
Collection of Alexander Morten, American Art Association, 1916
Fifteenth Annual Exhibition, Cincinnati Museum, 1908
Exhibited at the Morgan Memorial, Hartford, Conn., 1920

THOMAS W. DEWING, N.A.

AMERICAN: 1851-

57. *SUMMER MORNING*

Tall standing figure of a nymph in white Greek draperies, her hands clasped behind her head, posed upon a green hillside.
Signed at lower left, T. W. DEWING

Height, 31½ inches; width, 10 inches

Collection of William T. Evans, American Art Association, 1913
From M. Knoedler and Co., New York
International Exposition of Art, Venice, 1909
Exhibited at the Morgan Memorial, Hartford, Conn., 1920

CHARLES HAROLD DAVIS, N.A.

AMERICAN: 1856-

58. *MOUNTAIN FASTNESSES*

Huge hummocks of green grass in the upper mountain pastures, with a stone cairn in the foreground and white cumulus clouds in a summer sky.
Signed at lower left, C. H. DAVIS

Height, 29 inches; length, 36 inches

From William Macbeth, New York, 1907
Exhibition of Paintings by Charles H. Davis, Macbeth Galleries, New York, 1907
Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

HENRY WARD RANGER, N.A.

AMERICAN: 1858-1916

59. *AUTUMN WOODS NEAR NOANK, CONN.*

Two figures beside a pool in a clearing surrounded by russet beeches, elms, and birch trees, with heavy masses of autumn foliage.

Signed at lower left, H. W. RANGER, and dated 1903

Height, 28 inches; length, 36 inches

Painted on Mason's Island near Noank

150-

Purchased from the artist

From William Clausen, New York, 1904

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

CHAUNCEY FOSTER RYDER, N.A.

AMERICAN: 1868-

60. *SHEEP RETURNING TO THE FOLD*

A flock of sheep moving away from the observer and crowding into a thatched byre, urged on by the shepherd and his dog; further off, a view of green meadows lined with poplars, seen through a grayish haze.

3 v 5-

Signed at lower right, CHAUNCEY F. RYDER

Height, 32 inches; length, 40 inches

From William Macbeth, New York, 1909

Twelfth Annual Exhibition, Carnegie Institute, Pittsburgh, 1908

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

ALBERT LOREY GROLL, N.A.

AMERICAN: 1866-

61. *FLYING CLOUDS, NEW MEXICO*

Flat bare landscape with blue hills in the distance, under a brilliant turquoise sky with long streaks of gray strato-cumulus clouds.

150-

Signed at lower right, A. L. GROLL

Height, 28 inches; length, 36 inches

Purchased from the artist, 1911

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[Number 62]

HENRY WARD RANGER, N.A.

American: 1858-1916

62. *THE CLEARING NEAR LYME, CONN.*

Open ground surrounded by tall russet trees, with tree-crowned rocky promontories in the background; in the left middle distance are figures of two men making a fire. Signed at lower left, H. W. Ranger, and dated illegibly

Height, 28 *inches; length,* 36 *inches*

Collection of T. T. Kinney, American Art Association, 1911

[See illustration]

[Number 63]

ELLIOTT DAINGERFIELD, N.A.

American: 1859-1932

63. *THE GRAND CANYON*

Wide view of the Canyon and the flat ridges of the *mesas*, heavily splashed with crimson light; at the left before a tall cliff a single towering tree. In the distance a yellow sunset haze.

Signed below, Elliott Daingerfield

Height, 36 inches; length, 48 inches

350-

Purchased from the artist, 1912

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

Loan Exhibition of Paintings by Elliott Daingerfield, Reinhardt Galleries, New York, 1917

In a MS. letter to Mr. Mansfield dated March, 1912, Mr. Daingerfield describes this as his 'chief work'.

[See illustration]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

64. *WOODS IN AUTUMN*

A forest of green trees, the nearest maples turning russet, with leaves strewn on the ground.

Signed at lower right, J. FRANCIS MURPHY, and dated '84

Height, 22½ *inches; width,* 16¼ *inches*

Exhibited at the National Academy of Design, New York

Collection of George I. Seney, American Art Association, 1894

Collection of Thomas B. Clarke, American Art Association, 1899

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Memorial Exhibition of Paintings by J. Francis Murphy, Lotos Club, New York, 1921

HENRY WARD RANGER, N.A.

AMERICAN: 1858-1916

65. *MARINE: SUMMER MORNING OFF NOANK*

A wide expanse of calm sea, with fishing boats drifting idly in the left foreground and sails and smoke on the horizon at the right.

Signed at lower left, H. W. RANGER, and dated illegibly

Height, 28 *inches; length,* 36 *inches*

Purchased from the artist in 1907

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

PAUL DOUGHERTY, N.A.

AMERICAN: 1840-1916

66. *A NORTHWESTER OFF ST. IVES, CORNWALL*

A turbulent green sea, with masses of white foam pounding onto brown rocks in the foreground under a leaden sky.

Signed at lower left, PAUL DOUGHERTY, and dated 1910

Height, 26 *inches; length,* 36 *inches*

From M. Knoedler and Co., New York, 1911

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

[Number 67]

WINSLOW HOMER, N.A.

American: 1836-1910

67. *WATCHING THE TEMPEST*

A rocky shore at the foot of a sea-wall, above which appear the roofs of a village, and which is lined with spectators; numerous boats, and in the foreground life-boatmen behind their craft, watching the spray of the breaking waves.

Signed at lower left, Winslow Homer, and dated 1881

Watercolor: Height, 14 *inches; length,* 20 *inches*

Painted at Tynemouth, Newcastle-on-Tyne, Northumberland

Purchased from the Artist by Mr. Clarke

Collection of Thomas B. Clarke, American Art Association, 1899

3/00 - World's Columbian Exposition, Chicago, 1893

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Homer Memorial Exhibition, Metropolitan Museum of Art, New York, 1911

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Recorded and illustrated in W. H. Downes, *The Life and Works of Winslow Homer,* 1911, pp. 100-1 and opp. p. 88

[See illustration]

HOMER DODGE MARTIN, N.A.

AMERICAN: 1836-1897

68. *A MOUNTAIN BROOK*

A shallow pebbly stream running into the left foreground, between rocky banks covered with trees and leafy undergrowth.

Signed at lower right, H. D. MARTIN, and dated 1894

Height, 13 *inches; length,* 19¾ *inches*

Collection of William T. Evans, American Art Association, 1900

1250 Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

JOHN HENRY TWACHTMAN, N.A.

AMERICAN: 1853-1902

69. *AUTUMN MISTS*

View across a calm river reflecting the rocky shore and the rounded hills of the farther bank, which is crowned by a single russet tree, the whole seen through a morning haze.

Signed at lower left, J. H. TWACHTMAN

Height, 25 *inches; length,* 30 *inches*

850 Painted on the Twachtman farm, Greenwich, Conn., about 1893

Collection of Silas S. Dustin, 1905

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

[See illustration]

CONSTANT TROYON

FRENCH: 1810-1865

70. *GOING TO MARKET*

A peasant woman in a red bodice and black skirt is mounted on a donkey laden with panniers of vegetables, and is riding down a track away from the observer; in the fields at the right are women hoeing.

150 Signed at lower left, C. TROYON

Height, 25¾ *inches; width,* 21¾ *inches*

Collection of George I. Seney, American Art Association, 1894

Collection of T. T. Kinney, American Art Association, 1911

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[Number 69]

[Number 71]

LEON AUGUSTIN L'HERMITTE

French: 1844-

71. *THE SHEPHERD*

An old shepherd in a brown cloak, accompanied by his dog, is leading a large flock of sheep up the curving country road towards the observer; at left and right are trees in spring foliage and, in the middle distance, patterns of sun and shadow upon a group of cottages.

300-

Signed at lower right, L. L'Hermitte

Pastel: Height, 17 inches; length, 23 inches

From Cottier and Co., London and New York, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

[See illustration]

[Number 72]

ALEXANDER H. WYANT, N.A.

American: 1836-1892

72. *AUTUMN IN THE ADIRONDACKS: KEENE VALLEY, N. Y.*
View looking through the edge of a wood, with maples and birches turning russet and tangles of long grass and undergrowth; at the right a glimpse of gray sky.
Signed at lower right, A. H. Wyant, and dated *Keene Valley,* 1885
Height, 18 *inches; length,* 24 *inches*

Purchased from the wife of the artist, 1903
From William Clausen, New York, 1904
Exhibition of Paintings by A. W. Wyant, Clausen Galleries, New York, 1904
1400 Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911
Exhibited at the Lotos Club, New York, 1912
Exhibited at the Worcester Art Museum, Worcester, Mass., 1912
Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[See illustration]

JOHN HENRY TWACHTMAN, N.A.

AMERICAN: 1853-1902

73. *BEACH AT SQUAM, MASS.*

A sandy beach in a wide curve, with an enormous hummock of green cliff in the middle distance, and the brilliant blue waters of the sea rolling in at the right.

Signed at lower left, J. H. TWACHTMAN

Height, 25 inches; length, 30 inches

Purchased from the wife of the artist

Collection of Mrs. Gertrude Cowdin, American Art Association, 1916

From William Macbeth, New York, 1916

John H. Twachtman Exhibition, the Century Association, New York, 1920

Exhibited at the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

[See illustration]

HOMER DODGE MARTIN, N.A.

AMERICAN: 1836-1897

74. *ON THE MISSISSIPPI*

Low-lying flat country, with the broad river winding across the middle distance, and a wooded promontory on the farther bank at the right; blue sky with sunset cloud effects.

Signed at lower right, H. D. MARTIN

Height, 14 inches; length, 20 inches

Painted in St. Paul, Minn.

Purchased from the wife of the artist

Collection of John M. Robertson, Moosic, Pa.

From William Macbeth, New York, 1904

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

JOSEF ISRAELS

DUTCH: 1824-1911

75. *OLD MAN SMOKING*

Head and shoulders portrait, in profile to the right, of a bearded old peasant with gray coat and wide hat, smoking a pipe; dark background.

Signed at lower left, JOSEF ISRAELS

Cradled panel: Height, 19¾ inches; width, 16¼ inches

From Aitkin, Dott and Son, Edinburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[Number 73]

CHARLES WEBSTER HAWTHORNE, N.A.

AMERICAN: 1872-1830

76. *THE MORNING CHOCOLATE*

Full-length figure to half-left of a lady in a white nightgown and blue peignoir, seated in a wicker chair taking chocolate; interior with green walls and a pier mirror behind the sitter.

Signed at lower right, C. W. HAWTHORNE

Height, 36 inches; width, 36 inches

From William Macbeth, New York, 1911

One Hundred and Sixth Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1911

400

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

CHILDE HASSAM, N.A.

AMERICAN: 1859-

77. *THE OLD INDIAN TRAIL TO THE SEA, OLD LYME, CONN.*

A trail covered with red and yellow leaves winds between mounds of rock through a copse of slender birches, over the wooded hill in the distance towards the sea.

Signed at lower right, CHILDE HASSAM, and dated 1906, and on back of canvas with initials

Height, 22 inches; length, 24 inches

350

Collection of the Montross Gallery, New York, American Art Association, 1919

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Retrospective Exhibition of Paintings by Childe Hassam, Buffalo Fine Arts Academy, Buffalo, N. Y., 1929

[See illustration]

WILLIAM MERRITT CHASE, N.A.

AMERICAN: 1849-1916

78. *THE HUNTER*

A wide heath with rich autumn colorings, bisected by a road running into the right foreground; on the right side of the road, his back to the observer, is an old man with a gun under his arm.

70

Signed at lower left, WM. M. CHASE

Height, 16 inches; length, 24 inches

Painted in the Shinnecock Hills, L. I., about 1898

Collection of Dr. Biggs, New York, 1900

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

[Number 77]

WINSLOW HOMER, N.A.

AMERICAN: 1836-1910

79. *THE FISHER GIRL*

Full-length standing figure, in profile to the left, of a sturdy peasant girl in a coarse brownish gray dress, with a fishing net slung over her left shoulder, standing on a gray sloping shore, shading her eyes and looking out through the heavy mist. Signed at lower right, HOMER, and dated '94

Height, 28 *inches; width,* 28 *inches*

From M. Knoedler and Co., New York, 1904

Exhibited at the Carnegie Institute, Pittsburgh, 1908

Alaska-Yukon-Pacific Exposition, Seattle, Wash., 1909

Homer Memorial Exhibition, Metropolitan Museum of Art, New York, 1911

11000

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Sixth Annual Exhibition of Paintings by American Artists, Fine Arts Academy, Buffalo, and City Art Museum, St. Louis

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Recorded and illustrated in W. H. Downes, *The Life and Works of Winslow Homer,* 1911, pp. 174-5 and opp. p. 194

Illustrated in Nathaniel Pousette-Dart, *Winslow Homer,* 1923, 25th plate

"I am interested in that picture. It was painted about ten years ago and a most careful study direct from nature of the best single figure that I remember having painted." From a MS. letter of Winslow Homer to Mr. Mansfield, dated Scarboro, Me., Aug. 17, 1904.

[See illustration]

[Number 79]

CHILDE HASSAM, N.A.

AMERICAN: 1859-

80. *CHURCH AT OLD LYME, CONN.*

View of the white frame Colonial church, with its square tower and Ionic portico, seen in the sunlight from the walk, through a curtain of spring foliage.

Signed at lower right, CHILDE HASSAM, and dated 1906, and on back of canvas with initials

Height, 30 inches; width, 25 inches

From the Montross Gallery, New York, 1910

2100

International Art Exposition, Venice, 1909

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

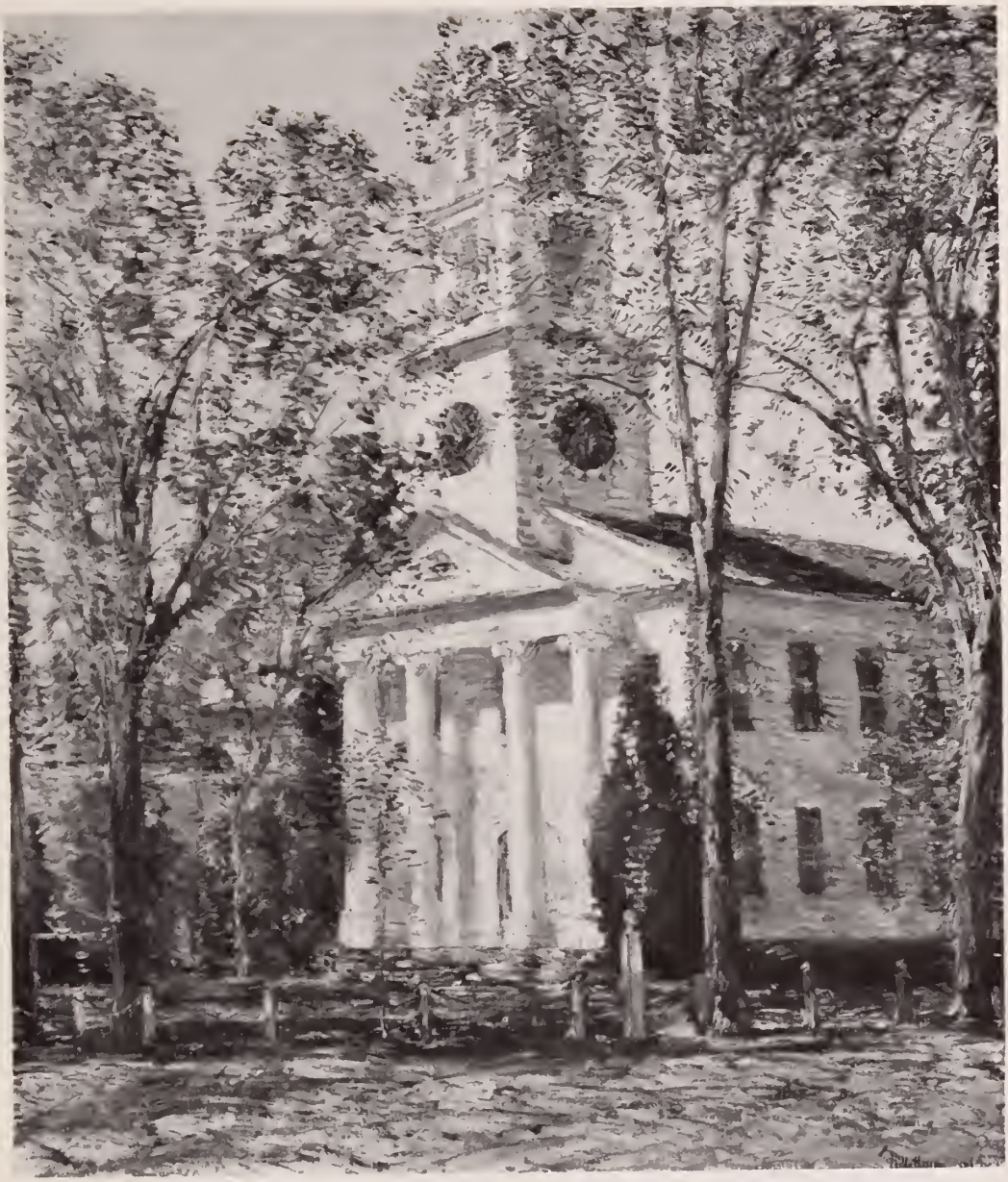
Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Retrospective Exhibition of Paintings by Childe Hassam, Buffalo Fine Arts Academy, Buffalo, N. Y., 1929

[See illustration]



[Number 80]

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

81. *GOLDEN HOUR*

Hazy view of a wooded valley, a man with a team of oxen in the fields in the foreground; at the left a cluster of slender trees with a single sapling, the thin trunk outlined before a huge setting sun.

300 Signed at lower right, G. INNESS, and dated 1884

Height, 26 *inches; length,* 34 *inches*

Purchased from the wife of the artist

From William Clausen, New York, 1904

[See illustration]

[Number 81]

HENRI FANTIN-LATOUR

FRENCH: 1836-1904

82. *THE NYMPH*

Standing figure of a woman in *profil perdu* to the left, her long fair hair falling over her bare shoulders, the lower half of her body wrapped in a red drapery; in a green wood, at the edge of a pool.

Signed at lower left, FANTIN

235-

Cradled panel: Height, 17 inches; width, 13½ inches

From Van Wissellingh and Co., Amsterdam, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

FELIX ZIEM

FRENCH: 1821-1911

83. *GRAND CANAL: VENICE*

View looking westward down the canal, with the Ducal Palace, the Molo, and the old library at the right, and the dome of Santa Maria della Salute in the left middle distance; in the foreground are gondolas putting to and fro, and a sailing vessel at the left. The whole scene is suffused with the light of a huge yellow setting sun.

650-

Signed at lower right, ZIEM

Height, 29 inches; length, 37 inches

Collection of John McClean, American Art Association, 1912

[See illustration]

FRANZ VON LENBACH

GERMAN: 1836-1904

84. *PORTRAIT OF THE ARTIST'S DAUGHTER*

Seated figure of a little girl in a white chemise, with long tousled brown hair and gray eyes, looking to the observer, the body roughed in.

Signed at upper right, F. LENBACH, and dated 1901

Panel: Height, 20¼ inches; width, 13½ inches

150-

Collection of George W. Denton, a pupil of Lenbach

From Julius Oehme, New York, 1904

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[Number 83]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

85. *NOVEMBER MORNING*

View of clear brown country, extending in a long vista to rising ground on the horizon; in the middle distance smoke rising from a cottage surrounded by tall saplings. Gray sky with streaks of cloud.

Signed at lower left, J. FRANCIS MURPHY, and dated 1907

Height, 24 inches; length, 36 inches

From William Macbeth, New York, 1911

4 x 5-

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Memorial Exhibition of Paintings by J. Francis Murphy, Lotos Club, New York, 1921

[See illustration]

JOHN FERGUSON WEIR, N.A.

AMERICAN: 1841-

86. *THE ALHAMBRA, GRANADA AND THE SIERRA NEVADA*

Sunset view of the city of Granada at the foot of the slope, covered with scattered poplars and surmounted by the cluster of the white-walled Alhambra buildings reflecting a pink sunset light; behind are the towering snow-covered slopes of the Sierra.

Signed at lower right, JOHN F. WEIR

Height, 36 inches; length, 46 inches

50-

Painted for Mr. Mansfield by the artist in 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

[Number 85]

HORATIO WALKER, N.A.

AMERICAN: 1858-

87. *THE POTATO GATHERERS*

A laborer with a red waistcoat, and a peasant girl in a coarse gray dress, filling a sack of potatoes from a bucket held between them; in the background a vista of fields, with distant cottages and the edge of a russet wood at the right.

Signed at lower right, HORATIO WALKER, and dated 1908

Watercolor: Height, 26 inches; width, 20 inches

From the Montross Gallery, New York, 1909

Alaska-Yukon-Pacific Exposition, Seattle, Wash., 1909

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

J. ALDEN WEIR, P.N.A.

AMERICAN: 1852-1919

88. *DRIVING THE COWS HOME*

A man mounted on a donkey is riding away from the observer through the long grass towards the cows in the next field, along the near and farther sides of which are lines of tall trees.

Signed at lower left, J. ALDEN WEIR

Height, 34 inches; width, 24 inches

Purchased from the artist, 1909

Exhibited at the Montross Gallery, New York

Exhibited at the Pennsylvania Academy of the Fine Arts, Philadelphia, 1906

Twelfth Annual Exhibition, Carnegie Institute, Pittsburgh, 1908

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

Exhibited at the Morgan Memorial, Hartford, Conn., 1920

Exhibited at the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]

[Number 88]

GEORGE ALBERT THOMPSON

AMERICAN: 1868-

89. *QUINNIPIAC RIVER AND MILL RIVER: TWO PAINTINGS*

Views of factory towns with gasworks and smoking factory chimneys, seen through an evening haze across the waters of a river.

Signed at lower left, G. A. THOMPSON, and dated 1905 and 1906

Height, 22 *inches; length,* 26 *inches*

20 - Purchased in New Haven, Conn., 1906

Sixth Annual Exhibition, New Haven Paint and Clay Club, New Haven, Conn., 1906

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

JEAN FRANÇOIS MILLET

FRENCH: 1814-1875

90. *MIDDAY*

A woman and two children resting at the side of a curving road under the shadow of two beech trees; in the middle distance are cottages. An early example.

Signed at lower left, F. J. MILLET

Height, 15 *inches; length,* 18 *inches*

450 Purchased in France about 1870

From S. M. Vose, Providence, R. I., 1881

Collection of Walter Richmond, Providence, American Art Association, 1899

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

GEORGES MICHEL

FRENCH: 1763-1843

91. *A STORMY DAY*

Extensive low-lying arable landscape, with a village in the middle distance and a windmill at right under a dark sky filled with storm clouds.

Cradled panel: Height, 20¼ *inches; length,* 26¼ *inches*

55 Collection of Peter A. Schemm, American Art Association, 1911

JOHN LA FARGE, N.A.

AMERICAN: 1835-1910

92. *FLOWER GROUPS: TWO STAINED GLASS WINDOWS*

One depicting bushes of red and white peonies, the other aquatic plants with pink and white blossoms, before a blue sky and lake. Framed.

200 -

External height, 44¾ *inches; width,* 24½ *inches*

External height, 40¾ *inches; width,* 27¼ *inches*

[Number 93]

FREDERICK BALLARD WILLIAMS, N.A.

American: 1871-

93. *GREEN MOUNTAIN UPLANDS*

Rolling mountain pasture with outcroppings of rock, brown cattle pasturing in the middle distance; beyond is an extensive view of the Green Mountains and a summer sky.

Signed at lower right, Fredk Ballard Williams, and dated '08

Height, 25 inches; length, 30 inches

1910 — From William Macbeth, New York, 1910

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

[See illustration]

ROBERT DAVID GAULEY, A.N.A.

AMERICAN: 1875-

94. *THE REVERIE*

Seated figure to half-left, painted at full-length, of a dark-haired young woman in a yellow and white satin dress, the chair covered with a blue drapery; her hands are clasped over her left knee.

Signed at upper right, ROBERT DAVID GAULEY, and dated 1906

Height, 35½ inches; width, 27½ inches

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Salmagundi Club, New York, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

SIR ALFRED EAST, R.A.

BRITISH: 1849-

95. *LE PUY*

View of the valley with lines of poplars and the town winding up the side of a high hill, with promontories and the statue of Notre Dame jutting into the sky.

Signed at lower left, ALFRED EAST

Height, 21¾ inches; length, 27½ inches

Purchased from the artist in London, 1909

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

GEORGE ALBERT THOMPSON

AMERICAN: 1868-

96. *MYSTIC RIVER*

View looking across smooth blue water, half frozen, to clustered houses and factories, at the foot of a snow-covered rise.

Signed at lower right, G. A. THOMPSON, and dated 1913

Height, 22 inches; length, 26 inches

Purchased in New Haven, Conn., 1913

WILLIAM SARTAIN, A.N.A.

AMERICAN: 1843-

97. *SAND DUNES, BUZZARD'S BAY*

Dunes covered with wreckage and brown seaweed; and the blue line of the sea.
Signed at lower right, W. SARTAIN

Height, 22 inches; length, 32 inches

From William Macbeth, New York, 1905

750 — Comparative Exhibition of Native and Foreign Art, American Fine Arts Society, New York, 1904

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

JACOB SIMON HENDRIK KEVER

DUTCH: 1854-

98. *WORK AND PLAY*

110 — Dutch cottage interior with three solemn children, one sitting on a chair knitting, the other two playing at her feet.
Signed at lower right, KEVER

Watercolor: Height, 16½ inches; length, 19 inches

Purchased from the artist

Collection of Henry B. Pettes, 1904

JAMES McDOUGAL HART, N.A.

AMERICAN: 1828-1901

99. *LANDSCAPE WITH CATTLE*

Cows coming down through the woods at the left to water in a still river, which reflects the blue of the distant mountains.

150 — Signed at lower left, JAMES M. HART, and dated 1868

Height, 13½ inches; length, 23¼ inches

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840-1916

100. *BESSIE WATT'S MEADOW*

A green field bordered by russet trees, under a blue sky with drifting white clouds.

50 — Signed at lower right, WM. GEDNEY BUNCE

Panel: Height, 13½ inches; length, 17¾ inches

Collection of Cottier and Co., New York, American Art Association, 1909

WINSLOW HOMER, N.A.

AMERICAN: 1836-1910

101. *THE SCHOONERS*

Two sailing vessels idling on the calm waters of a lake, with a green shore in the distance, and dark clouds overhead.

Signed at lower right, HOMER, and dated 1880

Watercolor: Height, 9½ inches; length, 13½ inches

Purchased from the artist in Scarboro, Me., 1902

190- From William Macbeth, New York, 1903

WILLIAM HART, N.A.

AMERICAN: 1823-1894

102. *CATTLE IN MEADOW*

A field bordered with green and russet trees at the left, with four cows grazing, two in the near foreground.

Signed at lower left, WM. HART, and dated 1881

160- *Panel: Height, 9½ inches; length, 12 inches*

Collection of Dr. Leslie D. Ward, American Art Association, 1911

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840-1916

103. *VENICE*

A fleet of fishing vessels with brown sails on the calm water in the right foreground; in the distance at the left, across the lagoon, a glimpse of the Islands.

Signed at lower left, W. G. BUNCE, *Venice*

Cradled panel: Height, 15 inches; length, 17 inches

400- Collection of E. W. Tisdall, New York, 1899

Loan Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1911

Exhibited at the Lotos Club, New York, 1912

Exhibited at the Worcester Art Museum, Worcester, Mass., 1912

Exhibited at the Rhode Island School of Design, Providence, R. I., 1912

JOHN HENRY NIEMEYER, A.N.A.

AMERICAN: 1839-1932

104. *ROAD FROM THE ACROPOLIS TO THE PIRAEUS*
View looking from a height across rolling green country towards Salamis, with a winding road; in the left foreground is visible the corner of the Ionic temple.
Signed below, J. H. NIEMEYER, and dated Athens, 1909
Watercolor: Height, 20 *inches; width,* 16½ *inches*
15 Purchased from the artist, 1911

BANCEL LA FARGE

AMERICAN: CONTEMPORARY

105. *ALPINE SLOPE AND LAKE GENEVA: THREE PASTELS*
A steep slope with a chalet half hidden by clouds; moonlight on the lake at Pully; and effect of waves (*seiche*) breaking on the shore.
120 — Signed at lower right, and dated '07, 1910, and 1922
Pastels: Height, 18½ *inches; width,* 12¾ *inches*
Height, 15¼ *inches; width,* 11 *inches*
Height, 18¼ *inches; width,* 12½ *inches*

[END OF SALE]

Total A 5496 5 —

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